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Picasso

COURTAULD INSTITUTE OF ART

UNIVERSITY OF LONDON

Picasso

1881—

His Blue Period (1900—1905)

Collection of Pastels, Water-colours, and Drawings

also

The Complete Set of Small Bronzes of female figures 1945—47

2 5055 0

Printed in England
by Christopher Foss
Sherlock Mews, Baker Street, London W1

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25th April – 21st May 1960

Sidney Janis Gallery

15 East 57th Street
New York 22

23rd June – 28th July 1960

O'hana Gallery

13 Carlos Place
London W1

30th July – 14th August 1960

Stoneleigh Abbey

Warwickshire

23rd August – 10th September 1960

Galerie Motte

5 Passage des Lions, Geneva
and at Rue Bonaparte, Paris 6e

Preface

Andre Salmon, the French writer and art critic, once wrote: "Picasso is alone between heaven and earth. Behind come those who follow the road traced by his footsteps, and preceding him goes the man that he was." Salmon refers thus to the Picasso of 1900, the Picasso with whom we shall now deal, the child prodigy of our century who, at the time that he was performing these prodigies, worked his way unknown and undiscovered, trying to sell his drawings and pastels for the few pesetas that would help him in his ambition to travel and open up new horizons.

Picasso was born in 1881, the son of a professor of drawing, to whom the appointment to the Barcelona Academy in 1895, when Picasso was 14 years old, was an enormous advancement. It was here that Picasso grew up, developing his innate talent for drawing and painting, though no sooner had he started studying than his teachers realised that he was far beyond their own knowledge. Picasso realised this very clearly too, and did not restrain his acid criticism of such teachers, (as shown in the letter he wrote at the age of 16 from Madrid to his friend Bar, which is reproduced in this catalogue). Already he was showing a deep understanding and knowledge of painting, and his judgement was quick and sure.

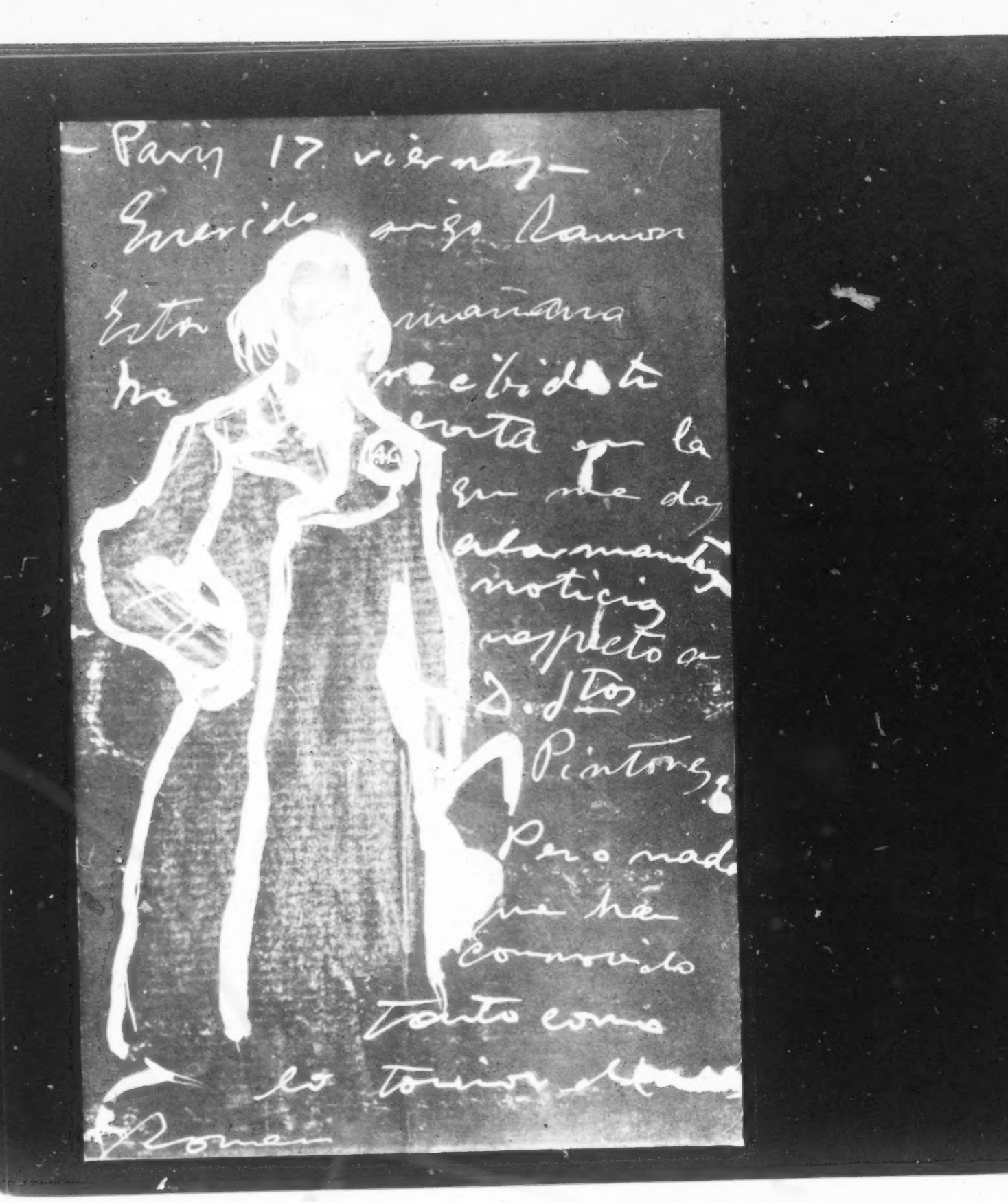
At this time, according to a friend of his still living in Barcelona with whom I had the opportunity of talking, Picasso joined a group of young artists who had a studio in the Calle de Tres Llits, which, it appears, was at the same time the work-room of a corset shop belonging to the father of the young sculptor Cardona. In this studio the group used to gather for their daily "tertulia", and sometimes for musical evenings, probably inviting some guitarist to play flamenco. But what is important is that the walls of this studio were painted blue, and according to the friend of young Picasso, the colour of these walls was the subconscious cause that led Picasso to his preference for that basic colour forming the main harmony in his compositions. These were to be known to the collectors of later years as his famous "blue period".

He went to Madrid, and on his return to Barcelona he entered a competition in which the competitors were given five days to complete their work. He, Picasso, finished his the same day and took first prize. Already he was showing the dynamic temperament that still characterises him today.

In 1901 he went to Paris on his first explorative trip: this did not last very long, but it was his first contact, and on his return to Barcelona he produced a series of pastels in which the influence of Toulouse-Lautrec is evident.

Then off again to Paris the next year with his friend Sebastian Junyer Vidal, who was to be his boon companion for many years to come. For this trip, like the previous one, his only capital was his humour, his youth, his unfailing hope of success and his boundless self-confidence. A collection of drawings still in the possession of Sebastian Junyer depict their arrival in Paris, Picasso with his beret and a pipe, in a third class compartment on a winter's day, all bundled up in his coat and carrying a bag and his painting materials. One of these drawings shows the dream of the young artist arriving in the foreign capital and going to the famous dealer he calls "Duran Rouel", who is seen handing Sebastian a big bag full of money. Little did he know then how big this bag was going to be in the then distant years. Again, this stay in Paris was not to last very long, as Durand Ruel did not come up to expectations, and there was no money. But one important happening was that he made his first contact with Ambroise Vollard, who gave Picasso his first exhibition in Paris in 1901. This was a joint exhibition with F. Iturrino, who was featured first on the invitation card, probably being considered a better painter than Picasso. Who today has ever heard the name of Iturrino? There is no question that his first exhibition made a terrific impact on the very few that understood him, as is shown by an article in the "Gazette des Arts" by Felicien Fagus, who literally compared Picasso to the greatest painters of the day, and referred to the personality and impetuous spontaneity of this youth—though Fagus never even saw Picasso, and in this article he describes him as "said to be 20 years old".

Was Picasso to remain with his bullfights, nudes and scenes of his native land or was he to melt into the atmosphere of Paris? Picasso's brain did not become stagnant. He studied and learned and was lucky in his contacts: he met Gustave Coquiot, Guillaume Apollinaire and Max Jacob, who was to become a lifelong friend: he met Berthe Weil, who helped so many of the unknown and promising artists who were later to be the great names of the School of Paris, and he visited Museums and saw the paintings of the Impressionists. But to his fertile brain what he saw did not greatly influence his style: he looked at them in the same way as the pictures by Velasquez and Goya in the Prado


—Paris 17 viernes—
Querido amigo Ramon
Esta mañana
he recibido la
cuenta y la
que me da
alarmante
noticia
respecto a
D. José
Pintores
Pero nada
que hà
conmovido
Tanto como
la tortura

Museum, admiring them in an objective way. Influences were seldom strong enough to show in his painting. That of Toulouse-Lautrec was slight and short-lived, and only Nonell in Barcelona seems to have made a lasting impression.

Back in Barcelona, from 1901-1905, his "blue" period developed and took an amplitude that even now few people really know. Picasso, the humanist, was only interested in people, things and movement from 1900 until much later. Why is it that he never painted landscapes, flowers or still lifes? The static does not agree with his temperament: he must see things living. He must pick out things in action, paint straight-forward portraits like those of the Celestina, and so many of his friends particularly Sebastian, cruel character portraits such as La Nana, or paintings of the miserable types that he encountered where the pathos, fortitude and suffering are so evident. They are brought home so vividly that one flinches when looking at, for example, the Guitar Player, the Old Beggar with the Boy, the Mother and Child, or the Woman Ironing.

This was the period of his friendship with Pedro Romeu, of reunions at the Quat 'Gats, the cenacle of the Barcelona intellectuals. When they were not having a riotous time they were discussing art, artists, writers, and the musicians of their day. There was Mir, Casagenas, Miguel Utrillo (who later adopted Suzanne Valadon's son out of sheer compassion and Spanish gallantry), Dr. Reventos, and many others of the Catalaniste group, all with ideas far too advanced for the Spain of those days. It was at this time that Picasso used to go every afternoon for the eternal tertulia to the shop belonging to Sebastian Junyer's father, who sold lace, threads, reels of cotton, and, as he put on the cards he had printed for advertisement, "articles of the best British quality". These cards were only printed on one side, and almost every day Picasso would draw and colour some of the types that he knew, liked or hated, on the blank side: Sebastian, himself, caricatures of his friends, snobs dressed up for the theatre, poor beggars, bullfighters or scenes in the closed houses where all of them were regular visitors. These cards were for some unknown reason collected and religiously conserved by Sebastian, and form part of the collection now being shown. Many people, among them some of his most prominent admirers, consider Picasso's early work to be the best of his life.

Immediately after this the "blue" period faded and the "pink" one took it's place. Picasso left Barcelona and definitely settled in Paris, where the era of the Bateau Lavoir, Les Demoiselles d'Avignon and cubism commenced.

JACQUES O'HANA

Madrid 7 de Noviembre 98

Amigo Bey te escribo a prisa
ahora para como la patria hace
la idem otro.

¡Las aventuras amigo hoy no tiene
nada común hay para lo que ya
sabrás lo de siempre el Velazquez
la cultural el Museo Prado en entreno
de [illegible] Menos (un poco
mucho hoy) otra vez he ido al
Museo [illegible] y la Lipsia
y [illegible] haciendo estudios
mi libro el [illegible] y el libro
pero y decir el mejor comienzo
[illegible] y [illegible] [illegible]
[illegible] y [illegible] [illegible]
[illegible] y [illegible] [illegible]

Extracts from a letter written by Picasso in Madrid 1897 to his friend Bas in Barcelona

Friend Bas, I am writing to you on rose-coloured paper, though I could have written on gold.

Mr. Moreno Carvonero told me the other night at the life class which he teaches that the figure I was drawing had good proportions, but that I must draw with straight lines and must pay more attention to the embroidery: which is to say that one must make a case to pack the figure in. It seems impossible that one could say such silly things. There is no doubt that however far he may be from our way of thinking, he does not draw badly. Undoubtedly he is the one who draws best, because he has been at various Academies in Paris. But do not make a mistake: in Spain we are not as silly as we have always made ourselves out to be. The trouble is that we are badly educated. That is why I was telling you that if I had a son who wanted to be a painter I would not let him live in Spain for one moment. And don't think I would send him to Paris (where I would gladly be myself), but to Munik (I do not know if it is spelt like this). It is a town where one studies painting seriously without paying attention to fashions such as pointillism and others, which I am not against except that others copy the author if he does well. I am not in favour of following any determined school because that only brings about a similarity among adherants.

The Museum of painters is beautiful. Velasquez is first class. Some of Greco's heads are magnificent. Murillo is not always convincing. Titian's "Dolorosa" is good: there are some beautiful Van Dyck portraits. Rubens has snakes of fire as his prodigy, Teniers some very good small paintings of drunkards, and everywhere beautiful "Madrilenitas" that no Turkish woman could stand up to.

I am going to make you a small drawing that will surprise you, to take to the Barcelona Comica, and you can see if they will buy it. It must be modernistic for such a paper. Neither Nonell, the young mystic, nor Pichot nor anyone else has reached the extravagance of my drawing. You will see. Goodbye, and I am sorry I did not take leave of you. Kisses to (drawing) from (drawing).

Your good friend,
P. Ruiz Picasso

I have not finished the drawing. I will send it to you.
P. Ruiz Picasso

I forgot to post this letter until today, the 20th. My regards to everyone, and a hug from your friend

P. Ruiz Picasso

I am told that the teacher is a poor wretch. When I had finished this letter I remembered that I had not told you where I live. It is in the Street San Pedro Martir, No. 5, on the second floor, to the left. There is a room for you. A humble cottage, as one of our snobbish ladies would put it.

tunas y se le agrega alcohol.

Se usa de hacer un ponche para y lo llevan a la Barceloneta cerca de mar a lo amigos y la novia. Bautista tiene q ser como para el periódico y es. Mi Bastell y el Juan místico no. Pichot ni nada ha llegado a lo estratosfera y no ha dar mi dirijo. Ha venido Adios alpiera y no me alegra diera el fin de mundo del

(una onda)

Un abrazo de tu amigo

S Ruiz Picasso

— No te contesto si dibujo ya te lo enviaré — RS. como

Muchos ruegos a no me he acordado de hacer esta carta

Un muchos ruegos a todos y tu

con un abrazo de tu amigo

S Ruiz Picasso

— Tengo noticias de el profesor de [illegible] una desgracia —

— A los pies

Vallauris el 28.6.57.

Amigo Puig

Aquí le presento al Señor
Mayo Pellicer un amigo
de verdad que irá a pasar
unos días por nuestra tierra.
Enséñele todo lo bueno de nuestra
tierra que sin duda es mucho.
Y con encargo le
un abrazo de su amigo Picasso

El Amigo Arnau ha visto a Nimeno
en Nimes.

Aquí estamos con Nimeno
deseando verlo el domingo en Fregus

Picasso

Aquí le mando el
retrato de un toro
dedicado en la corrida
funesta de un paso y también
un dibujo de paloma

41 Old Man with Child

Pastel

13½ x 10¼ inches

Signed lower left

Painted 1903—Barcelona

Collection: Junyer Vidal

Illustrated: Pellicer No. 172
Zervos Vol. 1 page 80, No. 170

41

1 Interior of Tavern

Oil on canvas mounted on board

7¼ x 9½ inches

Painted 1897—Barcelona

Collection: Junyer Vidal

Illustrated: Pellicer No. 9
Zervos Vol. VI No. 101
Penrose plate 1

Picasso Exhibition July 1960,
Tate Gallery, London

2 **Portrait of Picasso's Sister Lola**

Pastel
17½ x 12 inches
Signed upper left
Drawn before 1900—Barcelona
Authenticated by the Artist

2

3 Head Waiter

Crayon drawing
4¼ x 3 inches
Initialled P.R.P. lower right
Private Collection: Barcelona
Authenticated by the Artist

4 Man in Bowler Hat

Crayon drawing
4¼ x 3 inches
Initialled P.R.P. lower right
Private Collection: Barcelona
Authenticated by the Artist

5 Two Coachmen

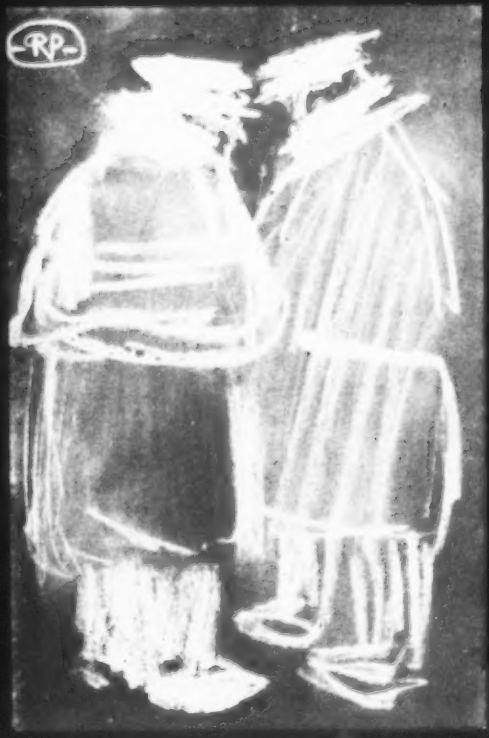
Crayon drawing
4¼ x 3 inches
Initialled P.R.P. upper left
Private Collection: Barcelona
Authenticated by the Artist

6 Carmencita

Crayon drawing
4¼ x 3 inches
Private Collection: Barcelona
Authenticated by the Artist

3

4



5

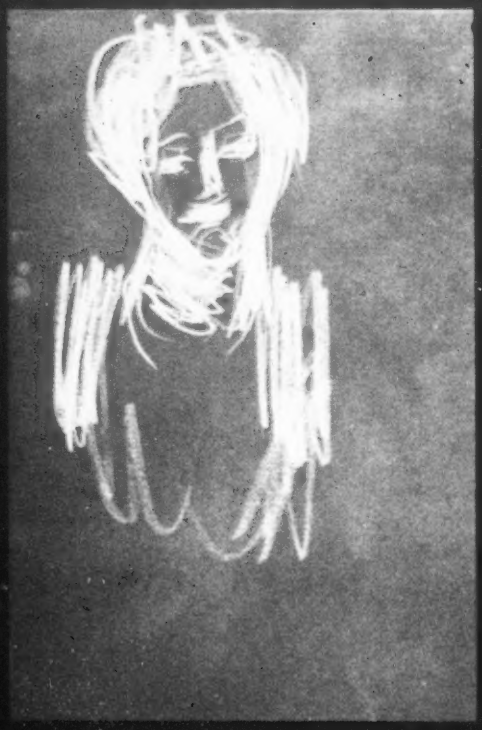
6

7 Sketch of Young Girl
Crayon drawing
4¼ x 3 inches
Private Collection: Barcelona
Authenticated by the Artist

8 Woman in Fur Jacket
Crayon drawing
4¼ x 3 inches
Private Collection: Barcelona
Authenticated by the Artist

9 Profile of Woman
Crayon drawing
4¼ x 3 inches
Private Collection: Barcelona
Authenticated by the Artist

10 Woman in Red Skirt
Crayon drawing
4¼ x 3 inches
Private Collection: Barcelona
Authenticated by the Artist



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11 **Oriental Dancer**
Crayon drawing
4¼ x 3 inches
Private Collection: Barcelona
Authenticated by the Artist

12 **La Nana**
Crayon drawing
4¼ x 3 inches
Initialled upper right P.R.P.
Private Collection: Barcelona
Authenticated by the Artist

13 **Spanish Dancer**
Crayon drawing
4¼ x 3 inches
Private Collection: Barcelona
Authenticated by the Artist

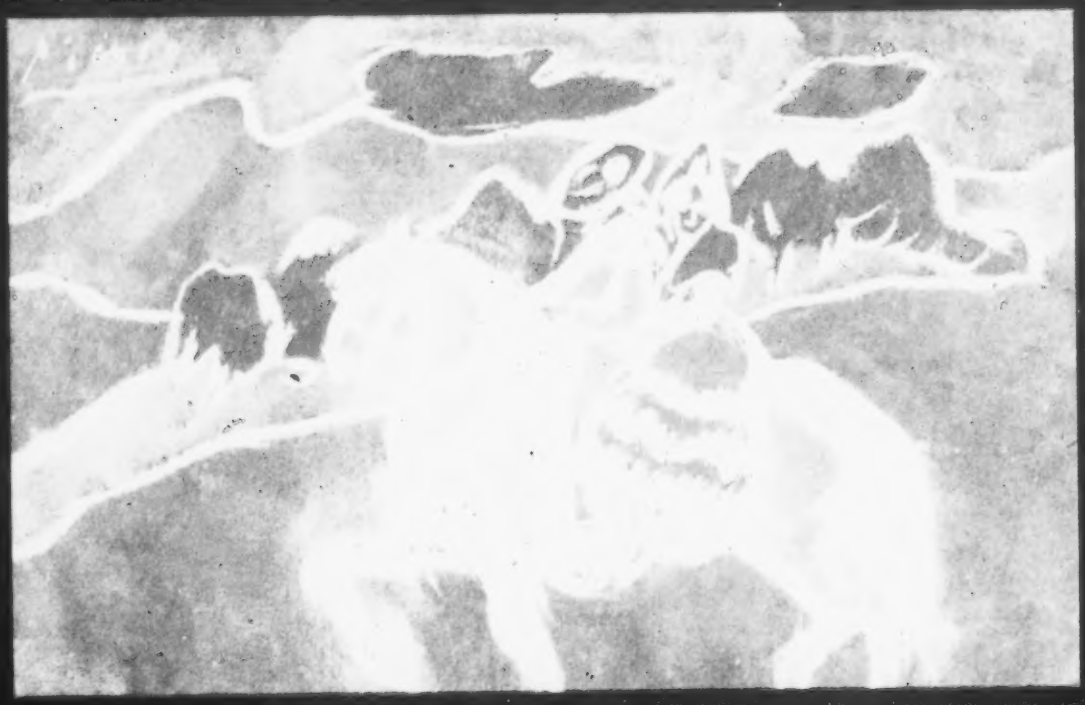
11

12

13

14 Going to the Feria

Gouache on paper
9 x 13 inches
Signed in 1959
Drawn 1900—Barcelona
Private Collection: Barcelona



14

15 Spanish Types

Pastel
5 x 8½ inches
Signed upper right and initialled P.R.P.
Drawn 1900
Private Collection: Barcelona
Authenticated by the Artist

16 Portrait of Pedro Romeu owner of 'The Quat 'Gats'

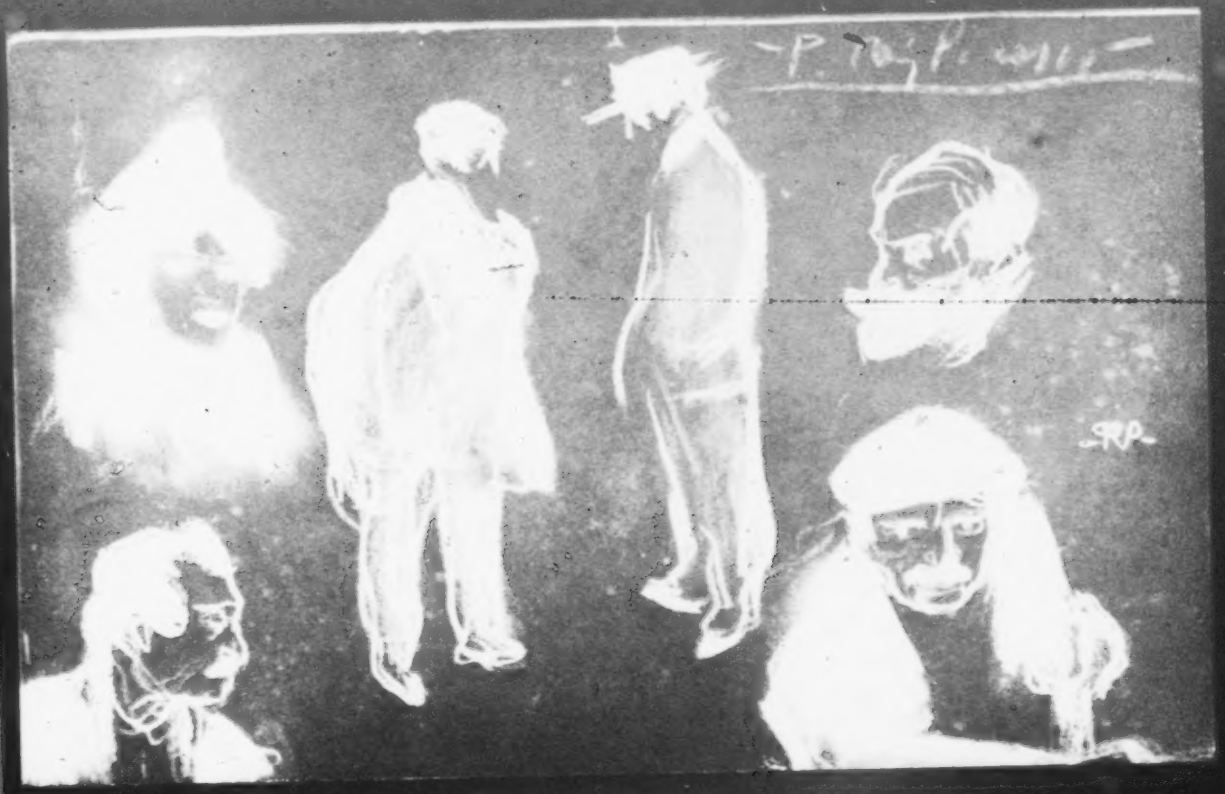
Water colour
6¾ x 6¾ inches
Signed lower centre
Painted 1900—Barcelona
Collection: Junyer Vidal

17 Woman in Mantilla

Pastel
8½ x 5 inches
Signed lower right
Drawn 1900—Barcelona
Private Collection: Barcelona
Authenticated by the Artist

18 The Poet Alberto Lozano

Pastel
8½ x 5 inches
Signed upper right
Drawn 1900—Madrid
Private Collection: Barcelona
Authenticated by the Artist



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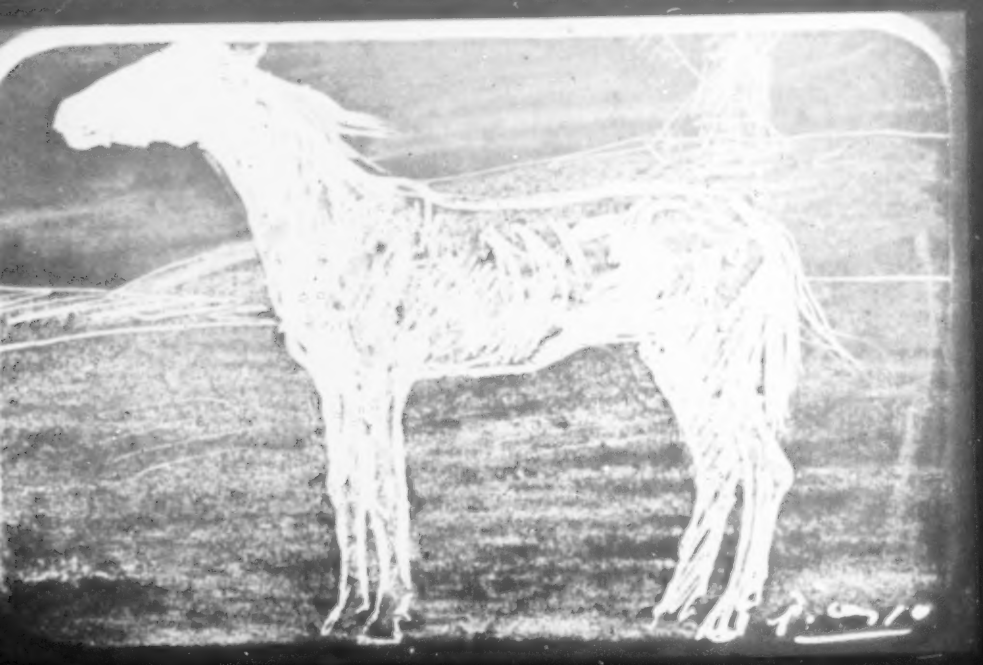


20

21

19 Portrait of Young Girl in Hat

Pastel
8½ x 5 inches
Signed lower right
Drawn 1901—Barcelona
Private Collection: Barcelona
Authenticated by the Artist

20 The Horse

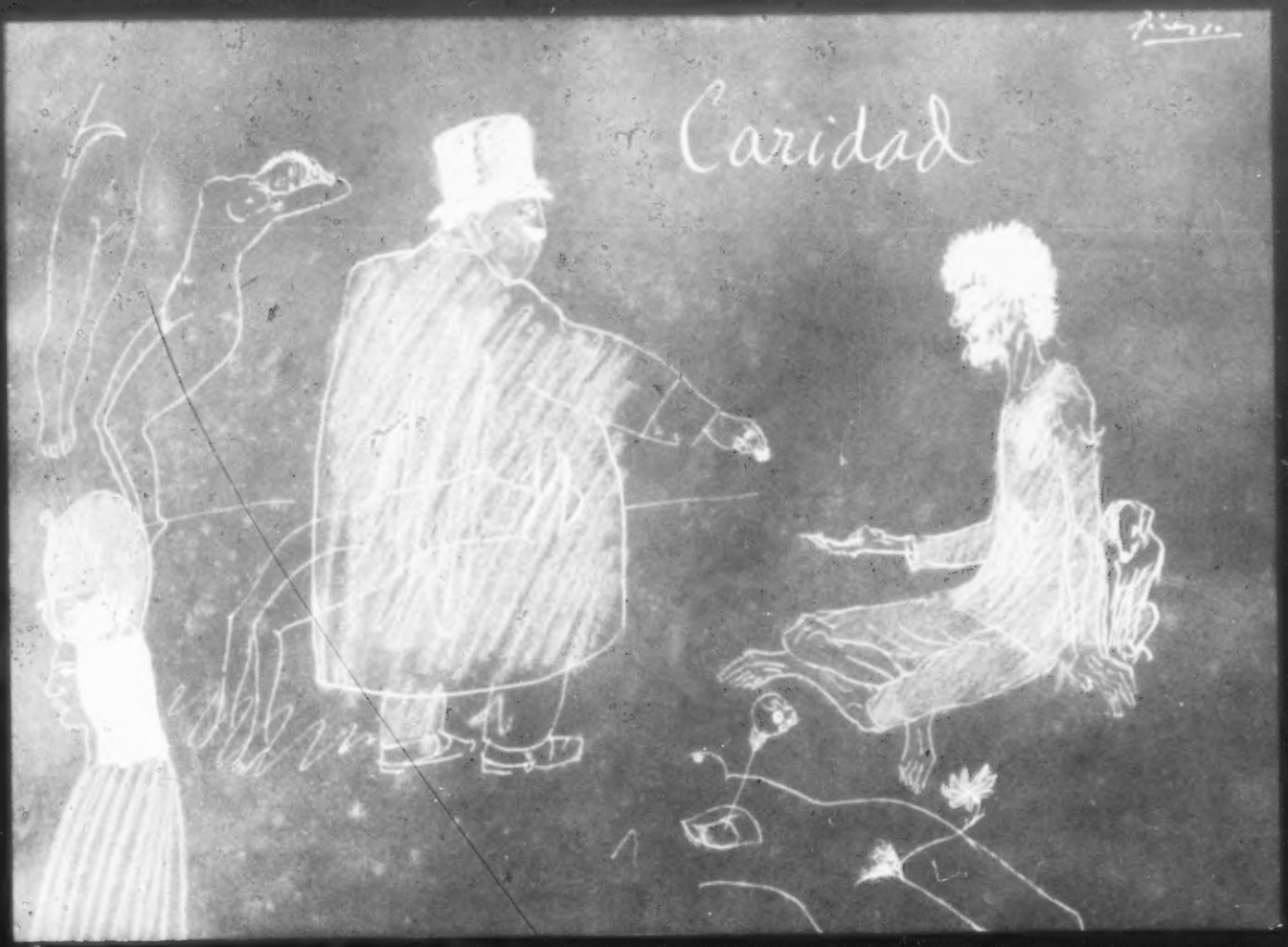
Pen and Ink Drawing with coloured crayons
3½ x 5¼ inches
Signed lower right
Drawn 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 94
Zervos Vol. VI No. 358

21 Agony of the Bullfighter

Pen and Ink drawing with coloured crayons
3½ x 5½ inches
Signed upper right
Drawn 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 102
Zervos Vol. VI No. 308

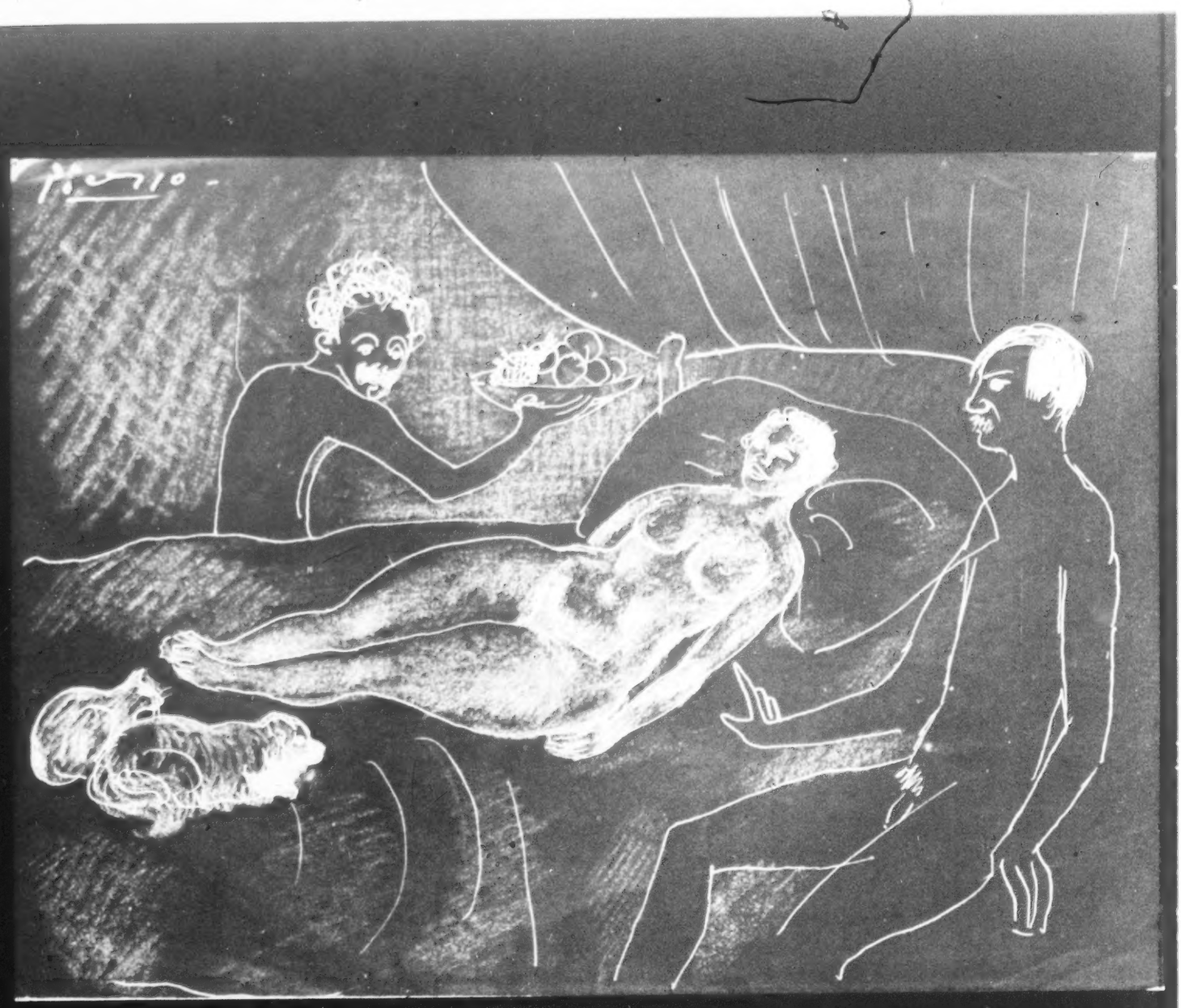
22 'Caridad'

Pen, ink and pastel
10½ x 14½ inches
Signed upper right
Painted 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 104
Zervos Vol. VI page 438
Reference: Penrose page 48


Caridad

23 'Olympia'

Pen and ink drawing with coloured crayons
6 x 9 inches
Signed upper left
Painted 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 105
Zervos Vol. VI page 42, plate 343
Reference: Penrose Page 84



24 Rusinol and Casas

Pen, ink and pastel
5½ x 3½ inches
Signed lower left
Painted 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 108
Reference: Penrose page 83

25 Woman Leaning on Table

Drawing with pastel
5½ x 3½ inches
Signed upper left
Painted 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 118
Zervos Vol. 1 page 56, No. 114

26 Profile of Red-haired Woman

Pen and ink drawing with coloured crayons
5½ x 3½ inches
Signed upper left
Drawn 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 120
Zervos Vol. 1 page 74 No. 3

27 Junyer in Mallorca

Crayon drawing
14 x 10 inches
Signed lower right
Drawn 1901—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 123
Zervos Vol. VI page 42, plate 346
Reference: Penrose page 84

24

25

26

28 Seated Woman with Child

Pen and ink drawing with coloured crayons
5½ x 3½ inches
Signed lower left
Drawn 1901
Collection: Junyer Vidal
Illustrated: Pellicer page 33
Zervos Vol. 1 page 72, No. 4

29 Antonio Gelaber, Rusinol and Miguel Utrillo

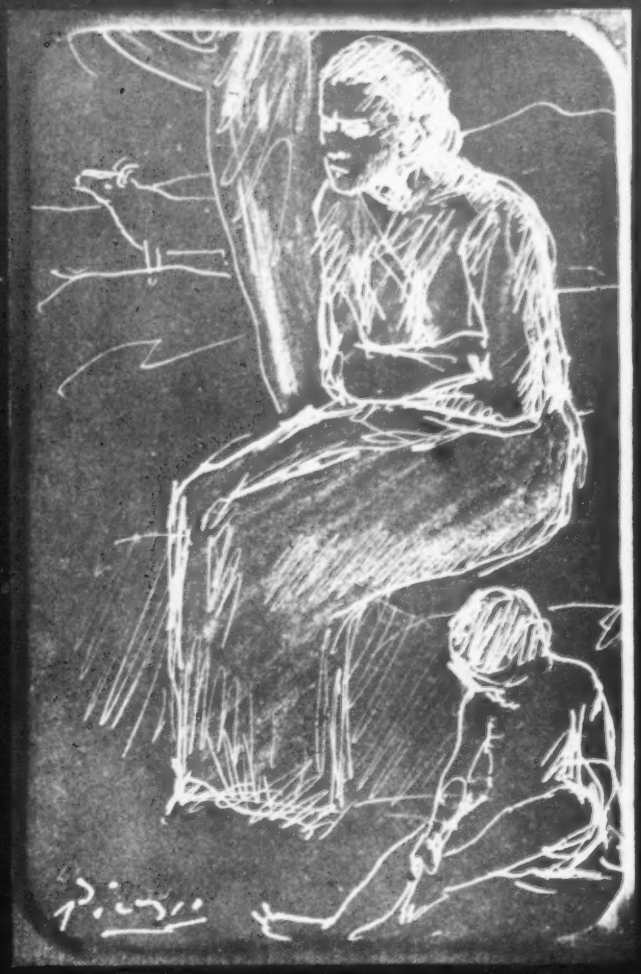
Ink drawing with pastel
5¼ x 3¾ inches
Signed lower left
Collection: Junyer Vidal

30 Men Loading Boat

Ink drawing with pastel
5¼ x 3¾ inches
Signed lower right
Collection: Junyer Vidal
Illustrated: Zervos Vol. 1 page 68

31 Woman and Serpent

Ink drawing with pastel
5¼ x 3¾ inches
Signed lower right
Collection: Junyer Vidal



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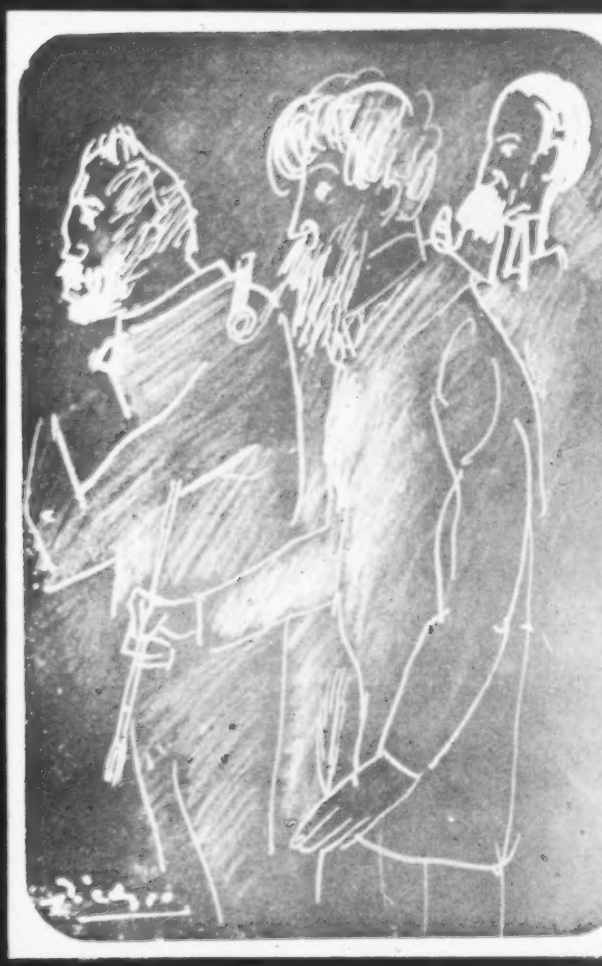

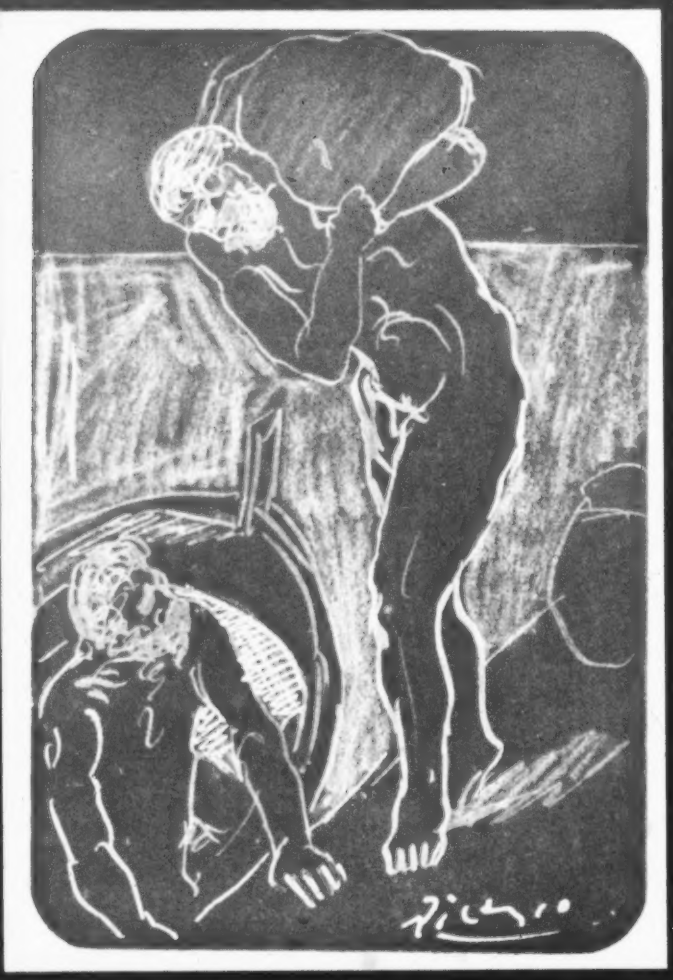

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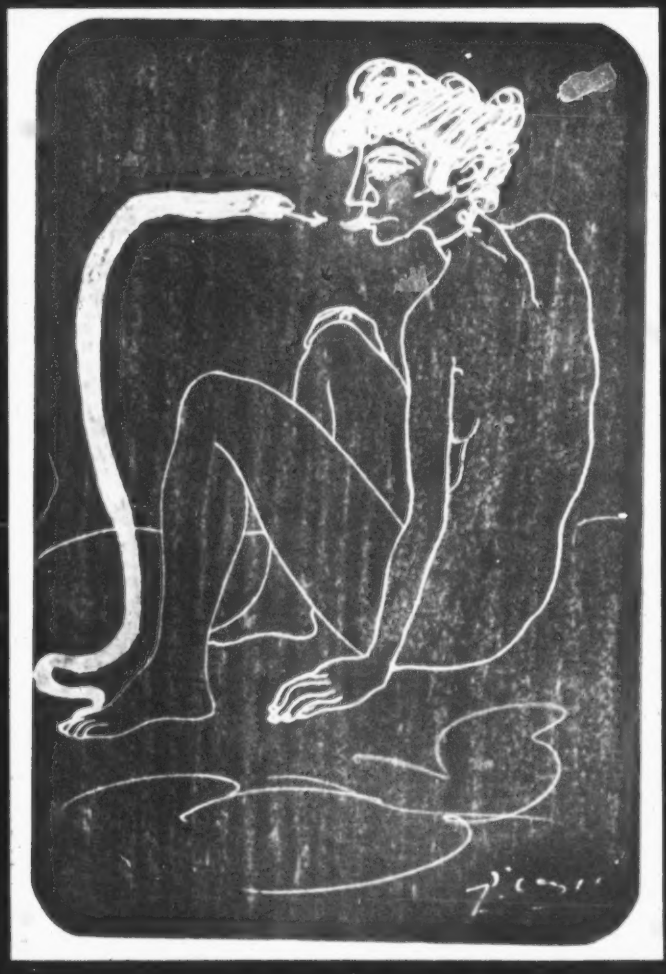
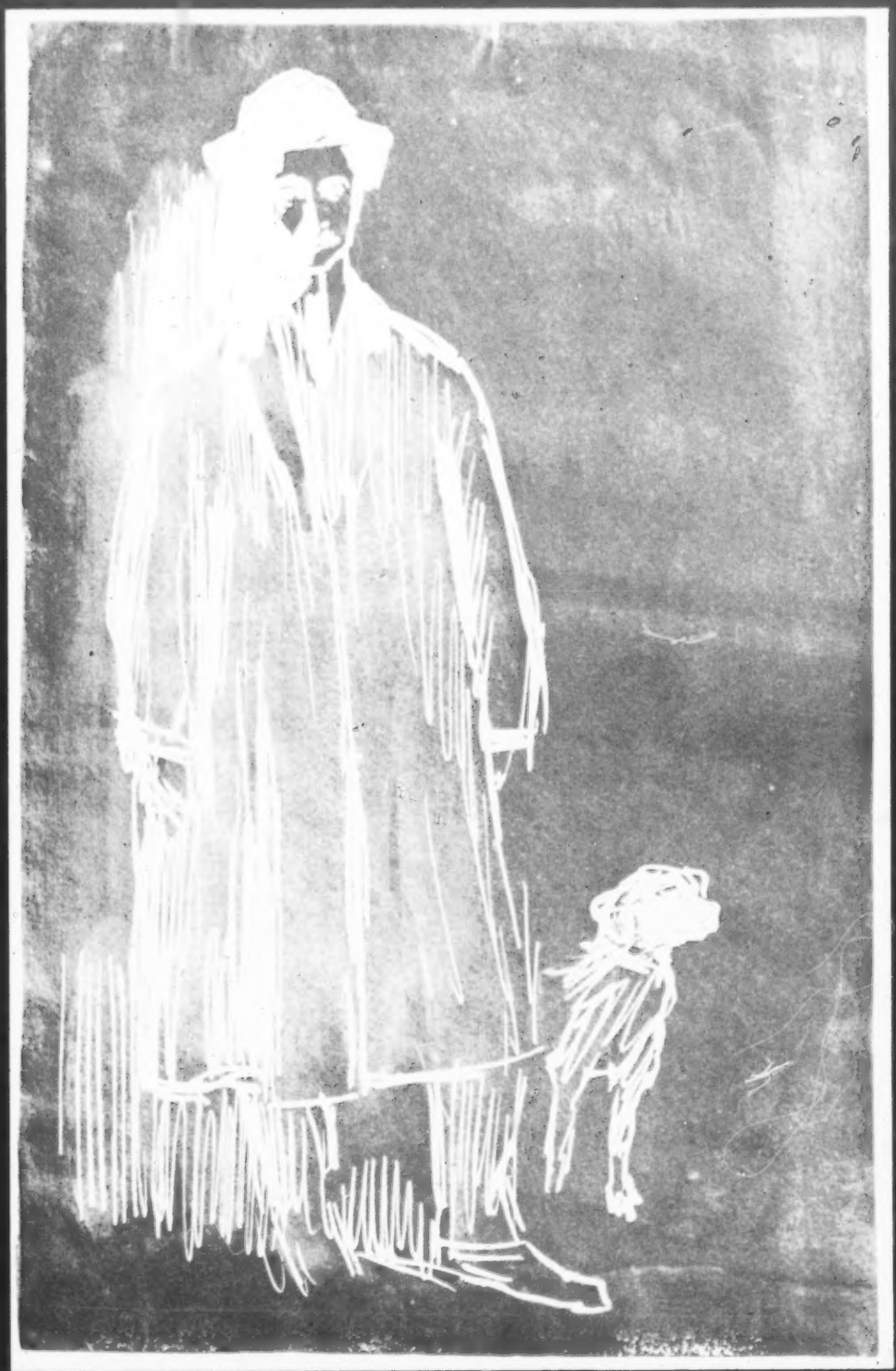




32 Man with Dog

Water colour
8½ x 5½ inches
Collection: Junyer Vidal
Illustrated: Pellicer page 172
Zervos Vol. I page 88

33 La Toilette

Pen and ink drawing with coloured crayons
3¼ x 4¾ inches
Signed lower left
Drawn 1901
Collection: Junyer Vidal

34 Nude and Snake

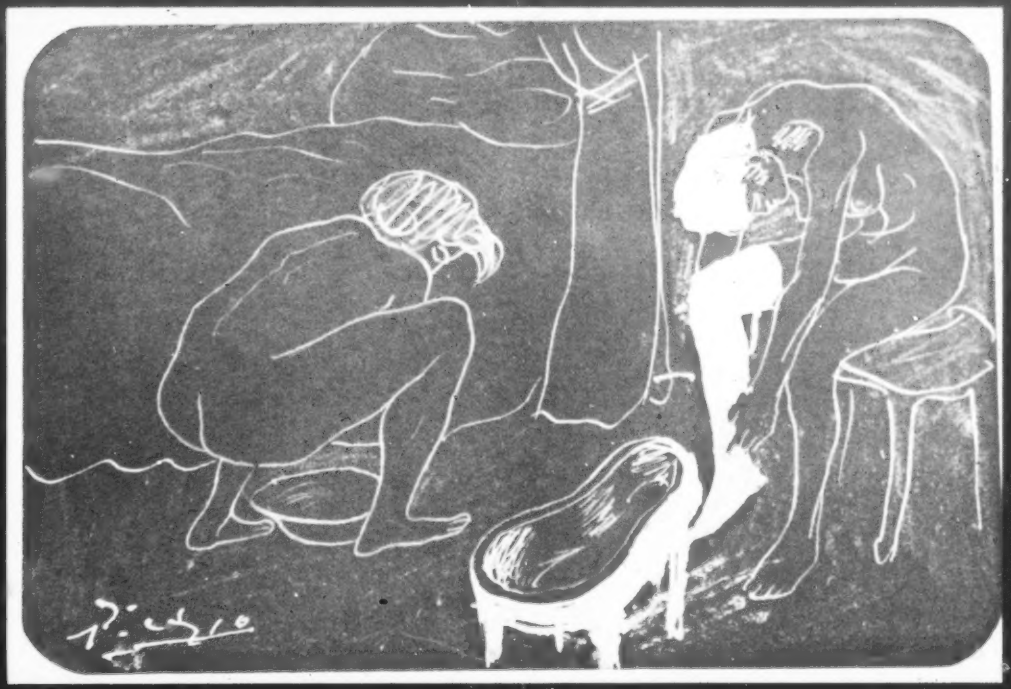
Pen and ink drawing with colour crayons
3 x 5 inches
Signed lower right
Collection: Junyer Vidal

35 The Old Woman

Pen and ink drawing with coloured crayons
5 x 3 inches
Signed upper left
Collection: Junyer Vidal

36 Snob and Nude

Pen and ink drawing
5 x 3 inches
Signed upper right
Collection: Junyer Vidal
Illustrated: Zervos Vol. I page 70, plate 1



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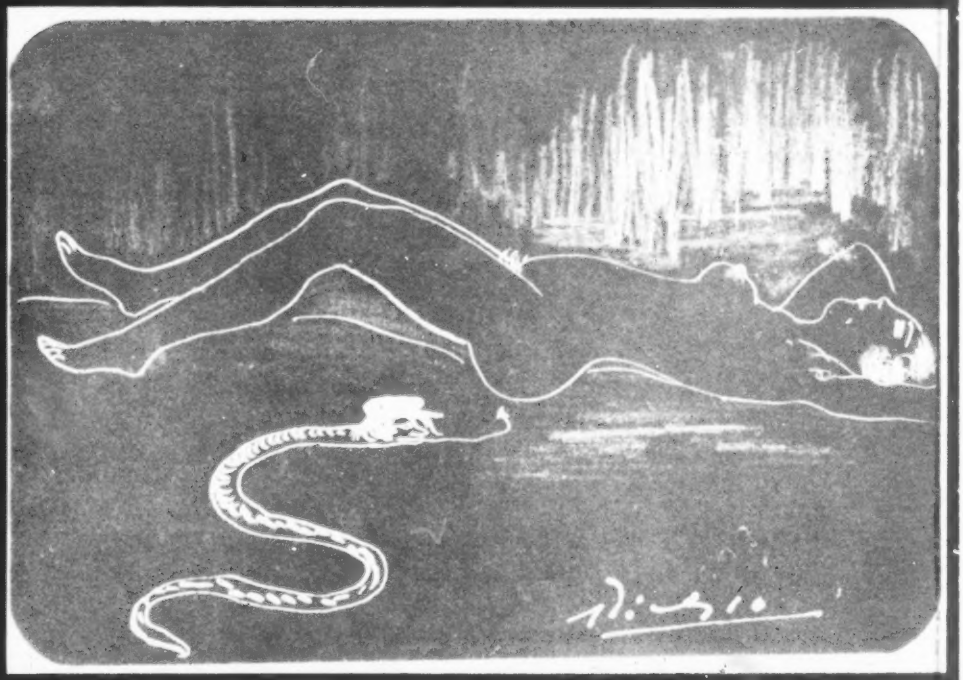

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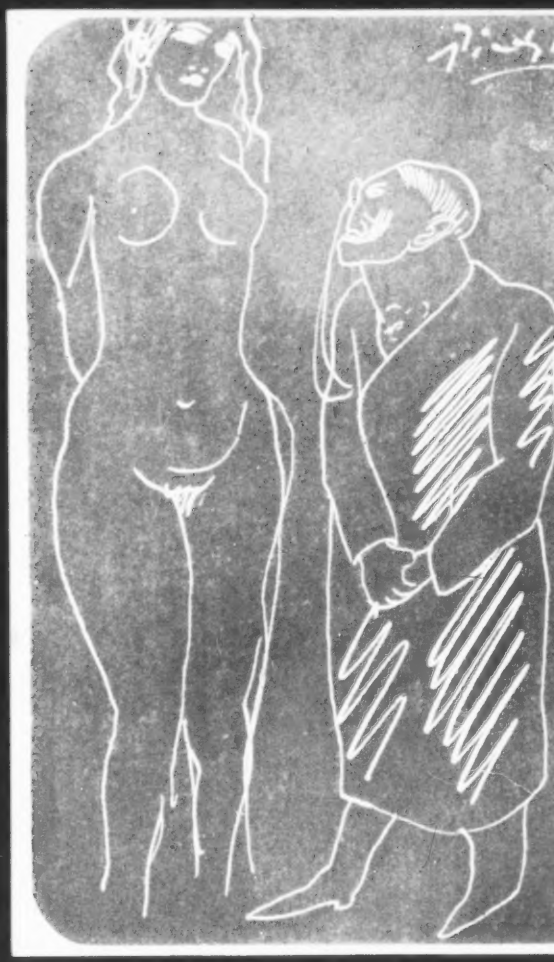


37 The Snobs

Pen and ink drawing with coloured crayons
5½ x 3½ inches
Signed upper right
Collection: Junyer Vidal

38 Two Nudes

Pen and ink drawing with coloured crayons
3½ x 5½ inches
Signed upper left
Drawn 1901
Collection: Junyer Vidal

39 Man in Tails

Pen and ink drawing with coloured crayons
5 x 3 inches
Signed lower right
Drawn 1902—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer plate 148
Zervos Vol. I page 71, plate 4

40 Celestina

Pastel
9½ x 11 inches
Signed lower left
Painted 1903—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 160
Zervos Vol. I page 88 No. 4

37

38

39

43

40

41 Old Man with Child

Pastel
13½ x 10¼ inches
Signed lower left
Painted 1903—Barcelona
Collection: Junyer Vidal
Illustrated: Pellicer No. 172
Zervos Vol. I page 80, No. 170
colour plate—frontispiece

42 Junyer, and Picasso in Tavern

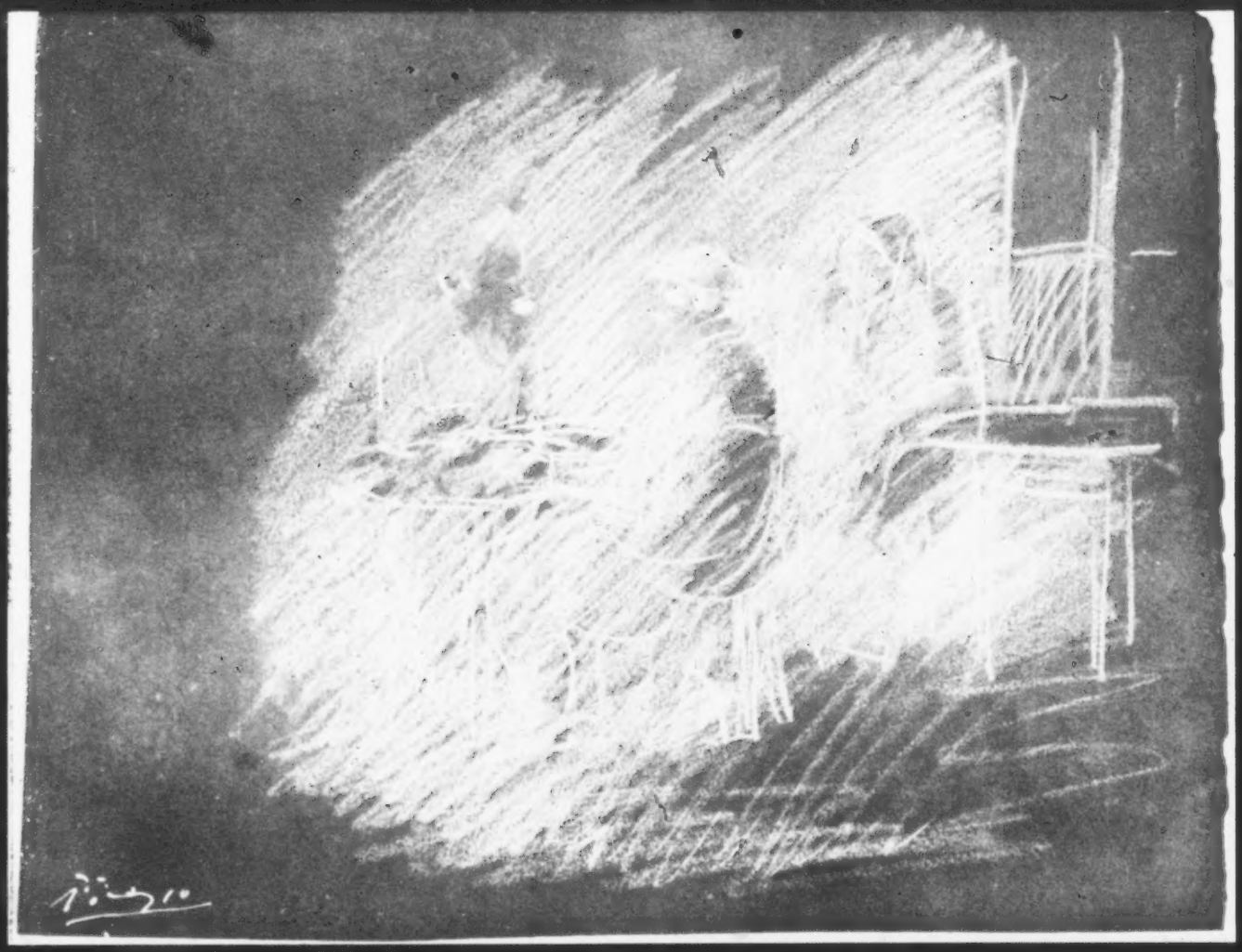
Pastel
10 x 13 inches
Signed lower left
Painted 1903—Barcelona
Illustrated: Pellicer No. 179

43 Man with Bird

Pen and ink drawing
5½ x 3½ inches
Signed lower left
Drawn 1903—Barcelona
Collection: Junyer Vidal

44 Asservissement

Coloured crayon drawing
14½ x 10¾ inches
Signed upper left
Drawn 1903—Barcelona
Collection: Junyer Vidal



42

Picasso

1 Standing Figure
Height 26 cm.
Stamped 6/10

2 Standing Figure
Height 25½ cm.
Stamped 4/10

3 Standing Figure
Height 24 cm.
Stamped 4/10

4 Standing Figure
Height 25½ cm.
Stamped 4/10

5 Standing Figure
Height 23 cm.
Stamped 3/10

6 Standing Figure
Height 20 cm.
Stamped 5/10

7 Standing Figure
Height 23 cm.
Stamped 4/10

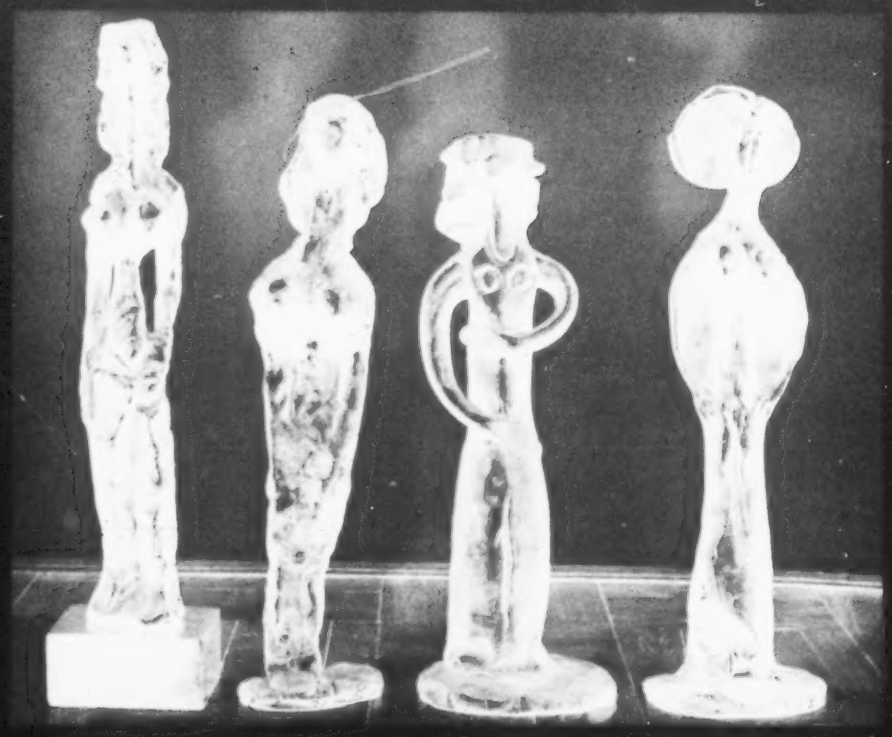
8 Standing Figure
Height 20 cm.
Stamped 4/10

9 Standing Figure
Height 22 cm.
Stamped 3/10

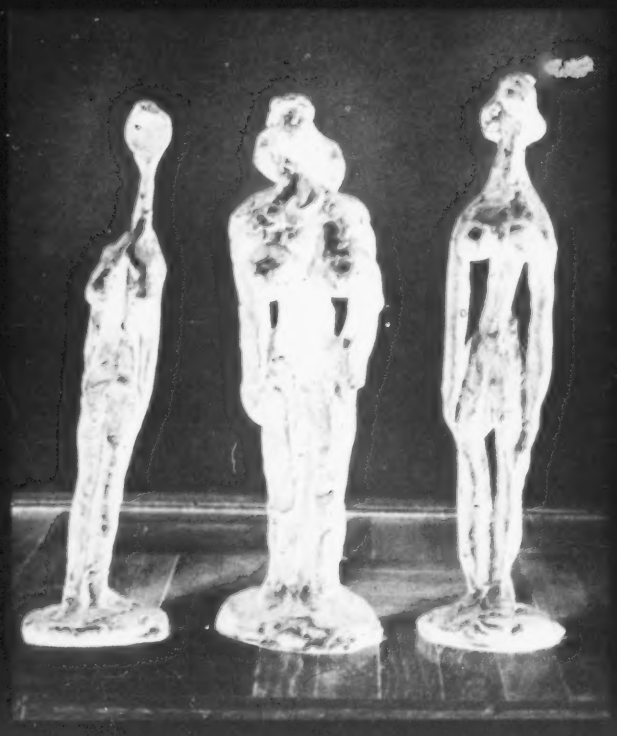
10 Standing Figure
Height 21 cm.
Stamped 3/10

11 Seated Figure
Height 12½ cm.
Stamped 4/10

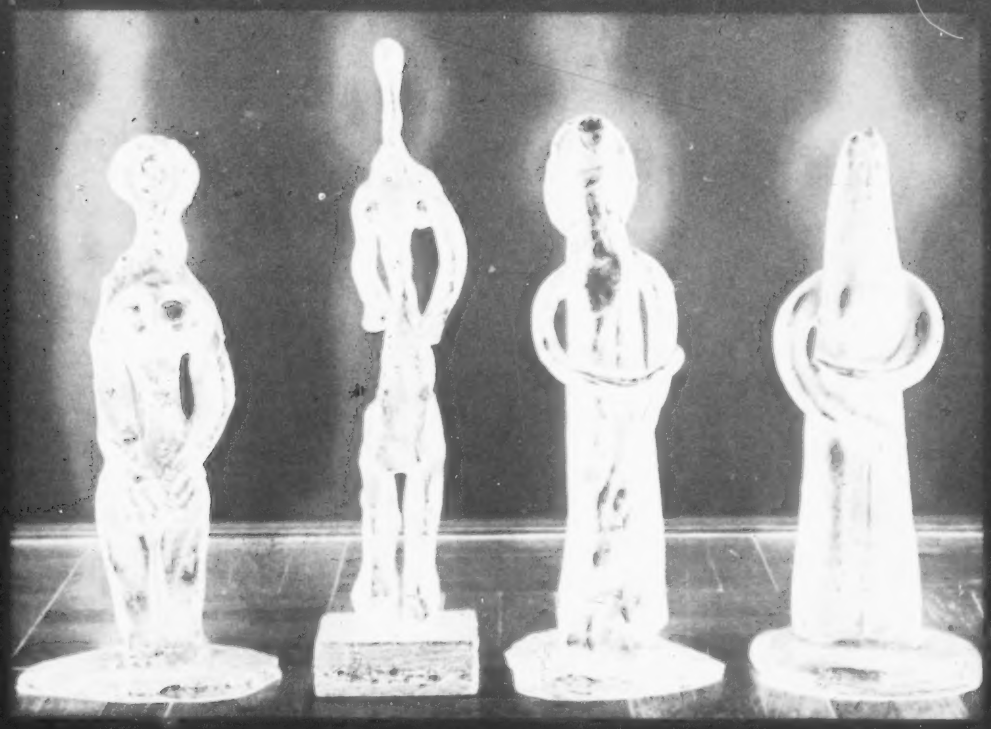
12 Standing Figure
Height 18½ cm.
Stamped 4/10



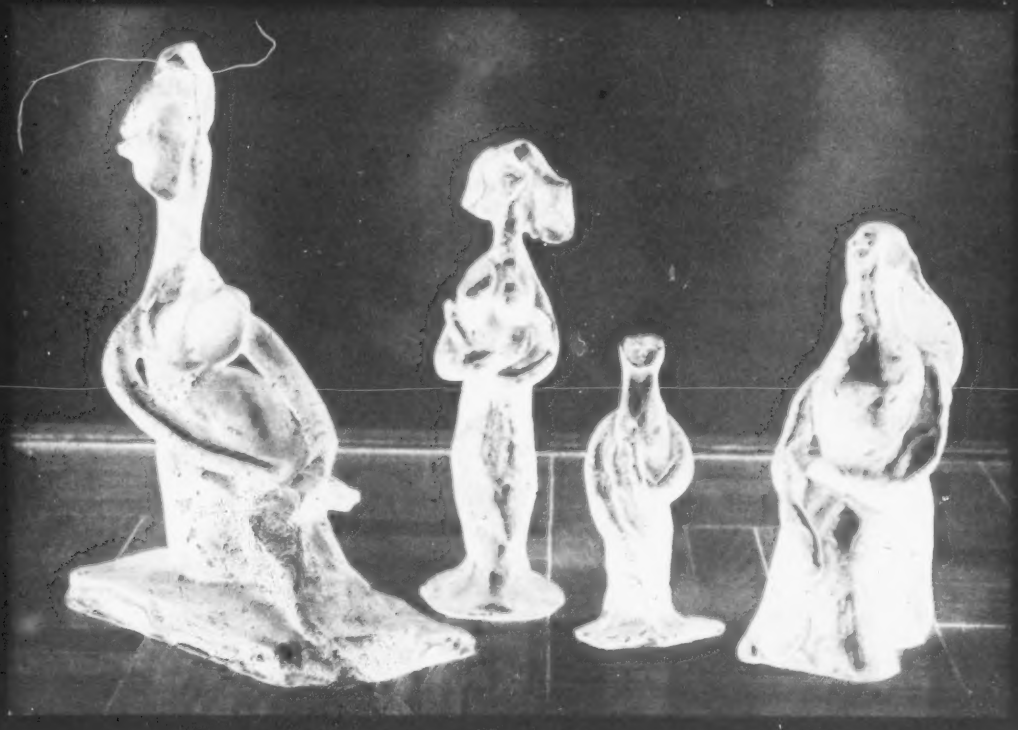
1 4 3 2



9 5 7



15 10 6 8



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